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E L E M E N T S

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P A I N T I N G

W I T H

C R A Y O N S.

By J O H N R U S S E L,

Associate of the ROYAL ACADEMY.

IN TENUI LABOR. —

VIRGIL.

The SECOND EDITION, with ADDITIONS.

L O N D O N :

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M D C C L X X V I I .

MEMORANDUM

TO

THE SECRETARY OF THE ARMY

WASHINGTON

DECEMBER 1917

FOR THE RECORD

OFFICE OF THE SECRETARY OF THE ARMY

THE SECRETARY OF THE ARMY

WASHINGTON

DECEMBER 1917

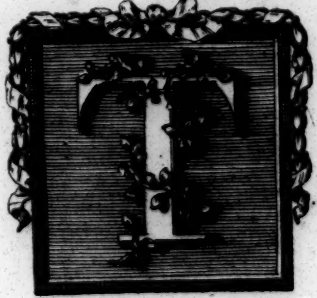




TO HIS GRACE

The DUKE OF CHANDOS.

MY LORD,



HE excellence at which the Polite Arts have arrived, in every nation where they are known, has been owing, in a great measure, to the encouragement and protection shewn to them by illustrious Personages. On this account, my Lord, I presume to solicit your Grace's Patronage

D E D I C A T I O N.

age for the following little Treatise on the Art of Painting with Crayons ; sensible that your Grace's known Benevolence cannot be displeased that I endeavour to render myself serviceable to others.

THE honour you did me, in the early part of my life, when you condescended to wish I would direct my studies to the Arts of Painting, has ever been held in remembrance ; and it will afford me great satisfaction, to know that your Grace accepts this Address as an humble Tribute of my Gratitude, and, to believe that I am, with the highest respect,

Your GRACE's most obliged,

devoted, humble Servant,

*Mortimer-street,
May 4, 1772.*

JOHN RUSSELL.

X 1602/511.

E L E M E N T S
O F
P A I N T I N G W I T H C R A Y O N S.

[Price 5s.]

THE ELEMENTS

OF

PAINTING WITH CRAYONS

By J. M. W. Turner

INTRODUCTION.

THE elegant Arts, of which Painting is one of the most considerable, have ever been held in the highest estimation by the Great and Illustrious of all Ages, not solely for private amusement, but for their beneficial influence in Society, in promoting benevolence, and inspiring delicacy of feeling.

THIS will not appear paradoxical, if we observe, that they are evidently contrived to afford innocent pleasures, disregarding the inferior senses; in this light they may be considered as a rational science, and when cultivated to an eminent degree of refinement, they do honour to mankind.

EVERY attempt to encourage and improve the elegant Arts deserves great commendation, since there is too much reason for believing that the interests of humanity are not so strongly guarded, or so firmly secured, as easily to relinquish those succours, or forego those assistances which they administer to them.

SINCE Painting is an Art in which truth of Out-line is no less necessary than justness of Colouring, I apprehend a few hints relative to the former will not (even at this period) be deemed superfluous or unnecessary; for, should these *Elements* fall into the hands of the accomplished Artist, to whose judgment I submit them with the highest diffidence, I flatter myself I shall meet with favour and indulgence, since I intend this Work principally for the use of those who are just entering into the world of Imitation.—To such, I hope to make an offering worthy their acceptance, should inclination lead them to the Study of Painting with *Crayons*, by exhibiting the Materials used in this Art, with the methods of making and preparing them for the execution of Design.

WITH respect to *Crayon Painting*, the present age has produced an uncommon instance of excellence in one of our own Countrymen. I mean the late Mr. *Francis Cotes*, whose Method I propose to explain in the following pages with all possible perspicuity: for, it seems to be universally allowed by all good Judges, that, as a *Crayon Painter*, this celebrated Artist excelled most of his Contemporaries*. The Reader will, doubtless, excuse this tribute of gratitude to

* In what high estimation are the Pictures of *Rosalba* held? how happy do Connoisseurs think themselves when they possess any of her Works! If the *Crayon* Pictures left by Mr. *Cotes* are not held in equal estimation, posterity will not do justice to his merit.

the memory of an excellent Master, who, for some years, directed my Studies, and used his endeavours to communicate that knowledge to me, which had most eminently distinguished and raised him to the notice and esteem, not only of the first Artists in the *British* Nation, but to the favour of our illustrious Monarch, who, in the commencement of an auspicious reign, and even in that early period of life, when pleasure generally is the sole pursuit, shewed an elegant taste for the fine Arts, and has since been graciously pleased to protect and encourage the cultivation of them, by the establishment of a *Royal Academy*, which, from its first institution, has been conducted with such propriety and unremitting attention, as to do honour to its Professors, and add a dignity to the character of Englishmen.

THE hopes of rendering some service to the Art of Painting with *Crayons*, of suggesting some hints which may possibly give rise to further inquiries respecting this pleasing study, and of explaining its principles for the benefit of such, as in this age of dissipation, may prefer the silent amusement of a beautiful Art to the delusive enchantments in the gay circles of unrestrained pleasure, have induced me to this undertaking, and should it instruct, or even encourage a single Student, I shall not think my labour ill bestowed; but happy shall I be if my observations should, in the least degree, awaken the attention of the curious to those new sources of beauty and elegance, which may yet
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lie concealed, for, if they are found to be just, those who are Masters of the subject may be tempted to improve and extend them: be this as it may, my aim by this publication, is to be useful to those who want experience, and therefore, I have not a doubt but I shall stand excused from any imputation of vanity with those who do not require such assistance: to the former I wish success, and I would soften the censures of the latter by reminding them in the words of my motto, that

There is labour in the most trifling things.

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INTRO-

THE MOUNTAIN

E L E M E N T S

O F

PAINTING WITH CRAYONS.

S E C T I O N I.

C O N C E R N I N G T A S T E.

THERE is no disputing about *Taste*, because its principles are not absolute, and therefore they cannot be defined. The opinions of men concerning beauty and elegance in any of the fine Arts, are as various as their faces, their dispositions, or the different climates in which they live. Nature, it is true, is in every particular consistent with herself: we are framed with minds capable of having the highest relish for the elegant Arts, and consequently, Nature has framed us with an uniformity of Taste to furnish proper objects for that high relish, without which

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the Arts could never have arrived at any degree of perfection; and this is sufficient to convince us that they are not yet brought to perfection; some objects, indeed, of the fine Arts, make such lively impressions of beauty, grandeur, and harmony of proportion, as to command a kind of general Taste, but instances of this sort are very uncommon.

TASTE depends more on experience than on nature. This is a point which merits peculiar attention, because it opens to us a sure method of improving our taste in the elegant Arts, and is a powerful incitement toward the cultivation and improvement of them, a study which cannot fail to embellish Manners and sweeten Society.

ALL, therefore, that can be said concerning Taste, is, that there are certain principles that constitute the sensitive part of our nature, and which, being common to all, preserve a kind of uniformity with respect to the emotions and feelings of different individuals, the same object making (upon every one) the same impression, or at least, the same in kind if not in degree. This is the only way of accounting for a uniformity of Taste in the polite Arts, and this, in other words, may justly be termed the common sense of mankind, which is the only true standard of Taste, all other being equivocal or uncertain, and consequently, will never be sufficiently general to become standards of Taste; but, the principles that constitute the sensitive part of our nature,

nature, will, undoubtedly, lead us to methods of ascertaining the common sense of mankind, or standard of Taste, with great exactness and accuracy.

THESE will determine, almost generally, what is either elegant or beautiful, and hence, when our ideas are regulated and directed by these principles, we may be said to have formed a good Taste, and be enabled to discern what is natural and proper, and what is not so.

TRUE it is that inattention, the force of example, prejudice, or passion, may introduce a bad Taste, and banish a good one. In Painting, heavy Composition, incorrect Drawing, and bad Colouring, may prevail, notwithstanding the influence of those principles that constitute the sensitive part of our nature; instances of so defective a Taste will, however, be very rare, and when they happen, they will seldom prejudice any but the possessors, because they can carry but little authority with them to impose on others.—After all, the remedy against forming a bad Taste, is to study the Works of Men of good Taste; this will enlarge the mind, and by observation, establish a Student in a good Taste of his own.

S E C T I O N II.

O F D R A W I N G.

DRAWING may be justly termed the foundation of Painting. This should be the first object of the Student's attention. The more perfectly this is attained, the greater is the certainty of acquiring excellence. Genius is the gift of Nature ; but Genius without cultivation can never arrive at the summit of perfection.

THE materials necessary for Drawing are a Port-Crayon, a Leather Stump, some stained Paper, Charcoal, black, white, and red Chalk, with a Drawing-Board of about two foot square.

SOME Artists reject the use of Drawings or Prints for the Student's imitation ; " It is, say they, a servile method of proceeding, because it cramps the ideas, and hence, Genius suffers too great a confinement." Notwithstanding this, the usual practice is to copy after Prints and Drawings at first, and I imagine experience has determined the advantages accruing from this method. To set the Drawings (in particular) of the most eminent Artists before a young beginner, at his first commencement, must be highly beneficial,

cial, as it most undoubtedly will prevent rudeness and inaccuracy, against which the most exact cannot be too much guarded. How much more then ought the young Student to observe this caution? Some Geniuses require restriction, and when this happens to be the case, the placing of accurate works before them must hold them in a kind of subjection, from which alone Correctness is to be expected. Exact Copies are absolutely to be required at first: This will imperceptibly produce a Habit of Correctness, till, by degrees, the Student will make himself Master of those grand essentials to perfection, Truth, Boldness, and Freedom. Truth will be acquired by this accustomed Correctness, Boldness and Freedom will follow after as the certain consequence, and on these the excellence of the Performance must depend.—Copying the Drawings of good Masters has, also, another considerable advantage, *viz.* teaching a good method of execution, by which many laborious and fruitless efforts will be prevented.

CRAYON PAINTERS should pay a particular attention to the drawing on stained paper, with black, or red and white Chalks, as this kind of Drawing has a bold effect, is allied to the manner of using the *Crayons*, and imparts a knowledge of what is usually termed the middle Teint. Indeed, in almost every respect this method is attended with considerable advantages: But the young Student should always have it in remembrance, that his chief aim ought to

to be the making of a correct Drawing, and of attaining a Truth of Outline, since this is more essentially necessary than a Smartness of Touch, or a pleasing Execution.— When he has made some considerable progress with the Chalks, he may then attempt the round, or Plaister Figures; but here, as in every other case, care should be observed in making choice of a good subject, for nothing is so prejudicial or dangerous as to copy from imperfect subjects; on which account he should be directed in his choice by the opinion of the most experienced Artists, who all recommend the Study of the Antique, and other approved Plaister Figures, previous to the drawing after living Models; which will furnish the Student with great knowledge and correctness, as has been before observed, and, without which, there is great danger of acquiring extravagant and pernicious habits, which are easily attained without great care, but they are not so easily dismissed when acquired.

To draw from a living Figure, without having first studied the Antique, is no less absurd than to attempt to understand the Classics without a previous knowledge of the Rules of Grammar. The human Figure, and especially the Face, is the most difficult study, but a thorough knowledge of this particular will give facility of execution in every thing else.

WHEN the Student has made himself master of a good degree of exactness, by copying after Prints, or Drawings,
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let him be provided with some good Head, cast after the Antique: One, in which the features are strongly marked and boldly determined; such as the *Hercules*, *Jupiter*, or *Niobe*; as he will find the strength of either of these more easy of imitation than the refinement and delicacy of the *Apollo*, *Antinous*, or *Venus of Medicis*; though the latter, after a time, will be his favourite and most valuable Study.

AFTER the choice of a Subject, the next consideration will be to place it in a proper Light and Shadow—If the window is too near the ground, the effect cannot be pleasing, because the Shadow will be distracted into too many parts: In this case, the lower part of the window should be darkened with something that will quite obstruct the light, about the height of six feet, which will throw the shades into very agreeable masses on the subject for imitation; which being thus placed, having the Drawing-Board partly resting in the lap, and partly on the table, (the most convenient method) let the Student carefully observe the particular turn and action of the head; how much the forehead is inclined over the right or left shoulder, and how much over the back or breast; then, with the Charcoal, let him lightly draw the general shapes of the head; after which, the center-line of the face, from the middle of the forehead to the middle of the chin, and then the cross lines, which determine the situation of the Eyes, Nose, Mouth, and Roots of the Hair; all this being the foundation on which the Student may give
the

the particular shapes to each feature; and he must remember that a good proportioned Face is divided into three equal parts; the first contains the Forehead, the second the Nose, and the third the Mouth and Chin. From the Roots of the Hair to the Crown of the Head is just the height of the Forehead.

THE Nose being the centre, most Artists begin their particular Shapes with that Feature, and from thence proceed to the Eyes and Mouth; but, let the Student sketch the Out-line very light, that any mistake may the more easily be altered. His greatest attention must be paid to the producing his Drawing correct, and the lines of the Features parallel to one another, and each at a proper distance. If the Student fails here, all his labour in the finishing will be to no purpose; but, when the lines are properly drawn, the broad Shadows may be laid in with soft Chalk, disregarding the lesser parts till afterwards; sweetening with the Leather Stump: Then the demy Shades, and the heightening with white are added, with which the whole is to be compleated, preserving an intermediate space of the stained Paper, which, as a middle tint, must be left between the white and black, otherwise the use of drawing on tinted Paper is effectually destroyed, and the production will have a heavy, unpleasing effect, and be entirely destitute of that greatness and breadth which distinguishes the Productions of a Master from the efforts of inferior abilities.

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WHEN the Student has made himself Master of the knowledge of the face, he may proceed to the whole figure, studying with much assiduity the Casts after the Antique ; those almost perfect standards of Grace, Majesty, and Beauty.

RULES, it is said, are the Fetters of Genius, but a great man very judiciously observed, lately, that “ they are fetters only to men of no genius,” which is undoubtedly true ; for, when they are properly used by men of abilities, they rather assist genius than impede it. On this account, I have given the measures of a fine proportioned human Figure, with which it is necessary the Student should make himself acquainted, previous to his studies after the life ; and, for this reason, I place this particular before what I propose to say on that important part of Study.

THE best way to measure the human figure is by Faces, ten of which, from the lowest Hairs on the Forehead to the bottom of the Chin, is the best proportioned height.—The Face is divided into three equal Parts : 1st, the Forehead ; 2d, the Nose ; and 3d, the Mouth and Chin.—From the Chin to the Collar-bones is twice the length of the Nose.—From the Collar-bones to the lowest part of the breast, the length of the whole Face.—From the bottom of the Breast to the Navel, one Face and half a Nose.—From the Navel to the Secrets, one Face.—From the Secrets to the Knee-pan,

two Faces.—From the Knee-pan to the Ankle, two Faces.—From the Ankle to the Sole of the Foot, a Nose and an half.—When the Arms are extended horizontally, their length, from the extremity of the longest Finger on one hand to the other, should measure the same as the height of the Figure from the Crown of the Head to the Sole of the Foot.—From the Shoulder to the Elbow, the length of two Faces.—From the Root of the Little Finger to the Elbow, two Faces.—From the box of the Shoulder-blade to the Pit of the Collar, one Face.—The Foot is the sixth part of a Man's height, and the hand should measure as much in length as the Face.—The Thumb is the third part of a Face in length.—The Shoulder that the Face is most turned over is raised higher than the other.—The Shoulder bearing a heavy burthen will be raised considerably higher than the other.—The Hip on which the Body chiefly rests will be raised higher than the other.

THE Knowledge of Anatomy, so far as relates to the Structure of the Bones, and Disposition of the Muscles, with their origin and insertion, will enable the Student to draw the human Figure in great perfection. This may be acquired by studying some good treatise on the subject, and by drawing the Bones and Muscles in different views. The attending some Dissections, if he has an opportunity, will improve the Student much sooner than any other method possibly can. *Le Brun's* Lectures on the Passions of the Soul, read before the

the Academy in *France*, will impart great knowledge in the expression of the Muscles of the Face, which should be strictly attended to: And also the knowledge of Light and Shadow, as this, in particular, will instruct him how to preserve harmony in his pictures, and a proper expression of the different projections. These things being acquired, Genius will improve by Study, and Perfection and Fame reward the labours of close application.

WHEN the Student draws from living models, great care is required to place the figure in a proper action, after which, particular attention should be paid to its general sway, being careful to preserve what is termed the Center of Gravity; which is, that line always perpendicular from the pit between the Collar-bones to the Foot on which the Figure rests*, — The first sketch must be touched very lightly, in a square manner, describing the large forms by which the action of the figure is expressed. The second time of drawing over the Out-lines, notice should be taken of those lesser parts, which, in the former slight sketch, were neglected. In each sketch the Student must begin at the Head, which must be carefully placed in its proper inclination, or else (however in other respects justly drawn) the figure will have an ungraceful appearance.

* It must be remarked that most graceful Figures stand on one Foot only, using the other as an auxiliary.

WHEN the Out-line is correct and in good proportion, the principal difficulty is overcome. The next step is to proceed to the Shadows, which must be made broad and firm, and not distracted into too many parts, which would perplex the Student ; as all the inferior distinctions in the several degrees of shadow, ought to be a second consideration, and are, therefore, to be avoided when the whole care should be to preserve the masses of light and shade, broad and masterly. Care should be observed where the principal mass of light falls (as in every well-set figure there will be a principal mass of light) to preserve it broad, not too much divided, considering the whole together before the parts in particular.

IF a shadow is produced by any Muscle, &c. near the grand body of light, it will, at the first view be apt to mislead the Student, and incline him to think it much darker than it really is ; but, if compared with the principal shadow, the true degree may be ascertained. Sometimes on the rising of a Muscle, or the projection of a Bone, the light may catch near the mass of shadow, which, if not drawn tender, will have an unpleasing, harsh effect, which can only be regulated by comparing it with the strongest lights ; this method of comparing one degree of light and shadow with another will be the only certain rule of preserving the tone and consistency of the whole together, as the comparing of
lengths

lengths and breadths with each other is the only rule to produce the just forms of Figures.

WHILE the Figure is resting, the Student will have an opportunity of placing his Drawing at a distance, by which means the eye will more easily discover how much he has erred from this rule, which he may soften with a linen rag, or rub out with bread at pleasure.—As it cannot be supposed the figure can, for any length of time, have the same Muscles of his body in continual action, the opportunity should be embraced, while they are most properly exerted, to draw each Limb, and describe each particular Muscle, the great variety of which will give liberty to the Student to exercise his Genius in producing his Drawing in an elegant taste.

SECTION III.

OF THE APPLICATION OF THE CRAYONS, WITH
SOME PREVIOUS DISPOSITIONS:

WHETHER the Painter works with Oil-colours, Water-colours, or *Crayons*, the grand object of his pursuit, is still the same: a just imitation of nature. But each species has its peculiar rules and methods.—Painting with *Crayons* requires, in many respects, a treatment different from Painting in Oil-colours; because all Colours used dry are, in their nature, of a much warmer complexion than when wet with Oils, or any other binding fluid. Let this be proved by matter of fact:—Mr. *Cotes* painted a Portrait of Sir *William Chambers*, which is in Lord *Besborough's* Collection. An ingenious Foreigner had discovered a Method of fixing *Crayon Pictures*, so that they would not rub or receive an injury if any accident happened to the glass. The Society for the Encouragement of Arts had before offered a Premium to any one who should discover so valuable a secret, for which Premium he made application. Mr. *Cotes* being eminent in his Profession, was desired to lend a Picture for the trial, and give his judgment, which was made on this Portrait of Sir *William Chambers*.

Chambers. The *Crayons* he indeed so perfectly fixed as to resist any rub or brush without the least injury, which before would have entirely defaced or spoiled it: But the Picture, which before had a particularly warm, brilliant, and agreeable effect, in comparison became cold and purple; and though in one sense the attempt succeeded to the designed intention of fixing the colours, yet the binding quality of whatever fluid was made use of in the process, changed the complexion of the colours, rendering the cold tints too predominant. For this reason, in order to produce a rich Picture, a much greater portion of what Painters term Cooling Tints must be applied in *Crayon Painting*, than would be judicious to use in Oils. Without any danger of a mistake, it is to be supposed, the not being acquainted with this observation is one great cause why so many Oil-Painters have no better success when they attempt *Crayon Painting*. On the contrary, *Crayon Painters* being so much used to those Tints, which are of a cold nature when used wet, are apt to introduce them too much when they paint with Oils, which is seldom productive of a good effect.

ANOTHER Observation I would make, which requires particular notice from the Student who has been conversant with Oil Painting, prior to his attempts with *Crayons*; Oil Painters begin their Pictures much lighter and fainter than they intend to finish them, which presents the
future

future colouring clear and brilliant, the light underneath greatly assisting the transparent glazing and scumbling Colours, which if they were laid over any part already too dark, would but increase its heavy effect. On the contrary, *Crayons* being made of dry Colours, are difficult to procure sufficiently dark, the *Crayon Painter* therefore will find an absolute necessity to begin his Picture as dark and rich as possible, except in the strongest lights ; for if once the grey and light tints become predominant, it will be next to impossible for him (in the deep shadows especially) to restore depth and brilliancy, having no opportunity of glazing or scumbling to give the effect, as the grey tints being mixtures with whiting underneath, will continually work up, and render the attempt abortive.

I SHALL now endeavour to give the Student some Directions towards the attainment of excellence in this Art.

THE Student must provide himself with some strong blue paper, the thicker the better, if the grain is not too coarse and knotty, though it is almost impossible to get any intirely free from knots. The knots should be levelled with a penknife or razor, otherwise they will prove exceedingly troublesome. After this is done, the paper must be pasted very smooth on a linen cloth *, previously strained on a deal

* That side of the paper should be pasted which has the strokes from the wires most evident, that the Painting may be on the smoothest side, otherwise the lines, which these wires have left in the paper will prove troublesome and look unpleasant.

frame, the size according to the Artist's pleasure : On this the Picture is to be executed ; but it is most eligible not to paste the paper on till the whole subject is first dead-coloured. The method of doing this is very easy, by laying the paper with the dead-colour on its face, upon a smooth board or table, when, by means of a brush, the backside of the paper must be covered with paste ; the frame, with the strained cloth, must then be laid on the pasted side of the paper, after which turn the painted side uppermost, and lay a piece of clean paper upon it, to prevent smearing ; this being done, it may be stroked gently over with the hand, by which means all the air between the cloth and the paper will be forced out.

WHEN the paste is perfectly dry, the Student may proceed with the Painting. The advantages arising from pasting the paper * in the frame, according to this method,

* Some *Crayon Pictures* are painted on vellum ; but the animal salts in the skin very often cause them to mildew. It must be confessed the vellum gives the Picture a soft effect ; but its use cannot be recommended in our unfavourable climate. Others make use of smalt grounds ; *Le Tour*, lately a Painter of note in *Paris*, often used them with great success. The method to prepare them is to brush over the paper with gum water, which directly strew with smalt moderately fine, the superfluous part of which should be swept off, with a painter's brush, when the gum water is perfectly dry. On this the picture is to be painted ; but we have paper now in England to be procured of so excellent a texture, as to render this preparation perhaps unnecessary. It may be doing the young practitioner a pleasure to inform him, that Mr. *Bishop*, Stationer, in *Newport-street*, *Long Acre*, has made it his business to provide himself with paper made on purpose for *Crayon-Painting*, *Drawing*, &c. where the Student may be supplied with the best sort of paper for his purpose.

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after the Picture is begun, are very great, as the Crayons will adhere much better than any other way, which will enable the Student to finish the Picture with a firmer body of colour, and greater lustre. The late Mr. *Cotes* discovered this method by accident, and esteemed it a valuable acquisition: And, I remember, on a particular occasion, he removed a fine Crayon Picture of *Roxalba's*,* and placed it on another strained cloth, without the least injury, by soaking the canvas with a wet sponge, till the paste between the cloth and paper was sufficiently wet to admit of separation.

WHEN Painters want to make a very correct copy of a picture they generally make use of a Tiffany, or black Gauze, strained tight on a frame, which they lay flat on the subject to be imitated, and with a piece of sketching chalk, trace all the out-lines on the Tiffany. They then lay the canvas to be painted on, flat upon the floor, placing the Tiffany with the chalked lines upon it, and with an Handkerchief brush the whole over: this presents the exact out-lines of the picture on the Canvas. The Crayon-Painter may also make use of this method, when the subject of his imitation is in Oils, but in copying a *Crayon Picture*, he must have recourse to the following method on account of the glass.

* The head of *Calista*, in the collection of Dr. Chauncy.

THE Picture being placed upon the Efel, let the out-lines be drawn on the glafs with a small camel's-hair pencil dipped in Lake, ground thin with oils, which muft be done with great exactnefs ; after this is accomplished, take a fheet of Paper of the fame fize, and place it on the glafs, ftroking over all the lines with the hand, by which means the colours will adhere to the paper, which muft be pierced with pin-holes pretty close to each other. The paper intended to be ufed for the Painting muft next be laid upon a table and the pierced paper placed upon it ; then with fome fine pounded charcoal, tied up in a piece of lawn, rub over the perforated ftrokes, which will give an exact out-line. Great care muft be taken not to brush this off till the whole is drawn over with fketching chalk, which is a compofition made of whiting and tobacco-pipe clay, rolled like *Crayons*, and pointed at each end.

WHEN the Student paints immediately from the life, it will be moft prudent to make a correct Drawing of the out-lines on another paper, the fize of the Picture he is going to paint, which he may trace by the preceeding method, becaufe erroneous ftrokes of the fketching chalk (which are not to be avoided without great expertnefs) will prevent the *Crayons* from adhering to the paper, owing to a certain greafy quality in the compofition.

THE Student will find the fitting posture, with the box of *Crayons* in his lap, the most convenient method for him to paint. The part of the Picture he is immediately painting should be rather below his face, for, if it is placed too high, the arm will be fatigued. Let the windows of the room where he paints be darkened at least to the height of six feet from the ground, as before directed, and the subject to be painted should be situated in such a manner, that the light may fall with every advantage on the face; avoiding too much shadow, which seldom has a good effect in Portrait Painting, especially if the face he paints has any degree of delicacy. Before he begins to paint, let him be attentive to his subject, and appropriate the action or attitude proper to the age of the subject: If a Child, let it be childish; if a young Lady, express more vivacity than in the majestic beauty of a middle aged Woman, who also should not be expressed with the same gravity as a person far advanced in years. Let the embellishments of the Picture, and introduction of Birds, Animals, &c. be regulated by the rules of propriety and consistency.

THE Features of the face being carefully drawn with Chalk, let the Student take a *Crayon* of pure Carmine, and carefully draw the Nostril and Edge of the Nose, next the shadow, then, with the faintest Carmine tint lay in the strongest light upon the Nose and Forehead, which must be executed broad. He is then to proceed gradually
with

with the second Teint, and the succeeding ones, till he arrives at the shadows, which must be covered brilliant, enriched with much Lake, Carmine, a little broken, with brilliant-green. This method will, at first, offensively strike the Eye, from its crude appearance, but, in finishing, it will be a good foundation to produce a pleasing effect, colours being much more easily sullied when too bright, than when the first colouring is dull, to raise the Picture into a brilliant state. The several pearly Teints, discernable in fine complections, must be imitated with blue Verditer and white, which answers to the Ultramarine Teints used in Oils. But if the parts of the Face where these Teints appear are in shadow, the *Crayons* composed of black and white must be substituted in their place.

THOUGH all the Face when first coloured should be laid in as brilliant as possible, yet each part should be kept in its proper tone, by which means the rotundity of the face will be preserved

LET the Student be careful when he begins the Eyes to draw them with a *Crayon* inclined to the Carmine Teint, of whatever colour the Iris are of; he must lay them in brilliant, and at first, not loaded with colour, but executed lightly: No notice is to be taken of the Pupil yet. The Student must let the light of the Eye incline very much to the blue cast, cautiously avoiding a staring, white appearance,

ance, (which, when once introduced, is seldom overcome) preserving a broad shadow thrown on its upper part, by the Eye-lash. A black and heavy Teint is also to be avoided in the Eye-brows ; it is therefore, best to execute them like a broad, glowing shadow at first, on which, in the finishing, the hairs of the brow are to be painted, by which method of proceeding, the former Teints will shew themselves through, and produce the most pleasing effect.

THE Student should begin the Lips with pure Carmine and Lake, and in the shadow use some Carmine and Black ; the strong Vermillion Teints should be laid on afterwards. He must beware of executing them with stiff, harsh lines, gently intermixing each with the neighbouring colours, making the shadow beneath broad, and enriched with brilliant *Crayons*. He must form the corner of the mouth with Carmine, Brown Oker, and Greens, variously intermixed. If the Hair is dark, he should preserve much of the Lake and deep Carmine Teints therein ; this may be easily overpowered by the warmer Hair Teints, which, as observed in painting the Eye-brows, will produce a richer effect when the Picture is finished ; on the contrary, if this method is unknown or neglected, a poverty of colouring will be discernable.

AFTER

AFTER the Student has covered over, or as Artists term it, has dead-coloured the Head, he is to sweeten the whole together by rubbing it over with his finger, beginning at the strongest light upon the Forehead, passing his finger very lightly, and uniting it with the next Teint, which he must continue till the whole is sweetened together, often wiping his finger on a towel to prevent the colours being fullied. He must be cautious not to smooth or sweeten his Picture too often, because it will give rise to a thin and scanty effect, and have more the appearance of a Drawing than a solid Painting, as nothing but a body of rich colours can constitute a rich effect. To avoid this, (as the Student finds it necessary to sweeten with the Finger) he must continually replenish the Picture with more *Crayon*.

WHEN the Head is brought to some degree of forwardness, let the Back-ground be laid in, which must be treated in a different manner, covering it as thin as possible, and rubbing it into the paper with a Leather-stump. Near the Face the paper should be almost free from colour, for this will do great service to the Head, and by its thinness, give both a soft and solid appearance. In the Back-ground also, *Crayons* which have Whiting in their composition should be used, but seldom or never without caution; but chiefly such as are the most brilliant and the least adulterated. The ground being painted thin next the Hair, will give the Student an opportunity of painting the edges of the
Hair

Hair over in a light and free manner when he gives the finishing touches.

THE Student having proceeded thus far, the Face, Hair, and Back-ground being entirely covered, he must carefully view the whole at some distance, remarking in what respect it is out of keeping, that is, what parts are too light, and what too dark, being particularly attentive to the white or chalky appearances, which must be subdued with Lake and Carmine. The above method being properly put into execution will produce the appearance of a Painting principally composed of three colours, viz. Carmine, Black, and White, which is the best preparation a Painter can make for the producing a fine *Crayon Picture*.

THE next step, is to compleat the Back-ground and the Hair, as the dust, in painting these, will fall on the Face, and would much injure it if that was compleated first. From thence proceed to the Forehead, finishing downward till the whole Picture is compleated.

Back grounds may be of various colours ; but it requires great Taste and Judgment to suit them properly to different complexions : In general a strong coloured head should have a weak and tender tinted ground, and on the contrary a delicate complexion should be opposed with strong and powerful Tints ; by which proper contrast between

tween the Figure and the Back-ground the Picture will receive great force, and strike the Spectator much more than it could possibly do was this circumstance of contrast not attended to.

YOUNG Painters often treat the Back-grounds of Pictures as a matter of very little or no consequence, when it is most certain great part of the beauty and brilliancy of the Picture, especially the face, depends upon the Tints being well suited, the darks kept in their proper places, and the whole being perfectly in subordination to the face. Thus a simple back-ground requires attention, but the difficulty is still greater when a variety of objects are introduced, such as hills, trees, buildings, &c. in these cases one rule must be strictly attended to, that each *grand* object be disposed so as to contrast each other; this is not meant merely respecting their forms, but their colour, their light, shade, &c. For instance, we will suppose the Figure receiving the strongest light; behind the Figure, and very near at hand, are the stems of some large trees, these must have shade thrown over them, either from a driving cloud or some other interposing circumstance; behind these stems of trees, and at a distance are seen trees on a rising ground, these should receive the light as a contrast to the former, &c. If an architectural back-ground be chosen, the same rule must be applied; suppose a building at a moderate

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distance

distance is placed behind the Figure receiving the light, a column, or some other object in shadow should intervene, to preserve proper decorum in the piece, or what will have the same effect, a shadow must be thrown over the lower part of the building, which will give equal satisfaction or repose to the eye. It must be remembered, the light must be always placed against the dark, and the weak against the strong, in order to produce force and effect, and *vice versa*.

IN painting over the Forehead the last time, begin the highest light with the most faint Vermillion Teint, in the same place where the faint Carmine was first laid, keeping it broad in the same manner. In the next shade succeeding the lightest, the Student must work in some light blue Teints, composed of Verditer and White, intermixing with them some of the deeper Vermillion Teints, sweetening them together with great caution *, insensibly melting them into one another, increasing the proportion of each colour as his judgment shall direct. Some brilliant Yellows may also be used, but sparingly ; and towards the roots of the Hair, strong Verditer Teints, intermixed with Greens, will be of singular service. Cooling *Crayons*, composed of black and white, should succeed these, and melt into the Hair.

* This direction is for the finest complexions, but the Student must vary his colouring according to his subject.

Beneath the Eyes, the pleasing, pearly Teints are to be preserved, composed of Verditer and White, and under the Nose, and on the Temples, the same may be used ; beneath the Lips Teints of this kind also are proper, mixing them with the light Greens and some Vermillion.

THE introduction of Greens and Blues into the Face, in Painting, has often given surprize to those who are unacquainted with the art, but there is reason sufficient for their introduction (tho' it may appear strange at first) in order to break and correct the other colours.

THE Carmine predominating in the dead Colour, is, as has been observed, the best preparation for the succeeding Teints ; the crudeness of this preparation must be corrected by variously intermixing Greens, Blues, and Yellows, which of these are to be used is to be determined by the degree of Carmine in the dead Colour, and the complexion intended. The Blue and Yellow are of a nature diametrically opposite, and serve to correct the Reds, and oppose one another ; the Greens being compounded of both these colours, is of peculiar use in many cases where the transition is not to be so violent.

THE Student attentively considering Nature, will discover a pleasing variety of colours on the surface, and dis-

cernible through a clear and transparent Skin ; this variety will be still encreased by the effect of light and shade ; he will perceive one part inclining to the Vermilion Red, another to the Carmine or Lake, one to the Blue, this to the Green, and that to the Yellow, &c. In order to produce these different effects he will apply those Colours to which the Tints are most inclined ; yet in *Crayon Painting* it is often best to compound the mixed colours upon the Picture, such as Blue and Yellow instead of Green ; Blue and Carmine instead of Purple ; Red and Yellow instead of Orange ; in other circumstances the Compounds already mixt should be used : But in this case there can be no absolute rule given, it must be left to the experience and discretion of the Painter, though the Student may be greatly assisted in the commencement of his Studies, by an able Master to direct and point out the best method to treat circumstances of this nature, as they occur in practice, which may at first appear obscure and mysterious, but will soon, to a good capacity, become demonstrably clear upon certain and sure principles ; the circumstances that require different treatment are so various and so many, as to render it impossible for me here to descend to every particular.

IN finishing the Cheeks, let the pure Lake clear them from any dust contracted from the other *Crayons* ; then, with the Lake may be intermixed the bright Vermillion ; and last of all, (if the subject should require it) a few touches
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of the orange coloured *Crayon*, but with extreme caution; after this, sweeten that part with the finger as little as possible, for fear of producing a heavy, disagreeable effect on the Cheeks : As the beauty of a *Crayon Picture* consists in one colour shewing itself through, or rather between another ; this the Student cannot too often remark, it being the only method of imitating beautiful complections.

THE Eye is the most difficult feature to execute in *Crayons*, as every part must be expressed with the utmost nicety, to appear finished ; at the same that the Painter must preserve its breadth and solidity while he is particularizing the parts. To accomplish this, it will be a good general rule for the Student to use his *Crayon* in sweetening as much, and his finger as little as possible. When he wants a point to touch a small part with, he may break off of a little of his *Crayon* against the box, which will produce a corner fit to work with in the minutest parts. If the Eye-lashes are dark, he must use some of the Carmine and brown Oker, and the *Crayon* of Carmine and Black ; and with these he may also touch the Iris of the Eye (if brown or hazel), making a broad shadow, caused by the Eye-lash. Red Tints of Vermillion, Carmine, and Lake, will execute the corners of the Eye properly, but if the Eye-lids are too red, they will have a disagreeable fore appearance. The Pupil of the Eye must be made of pure Lamp-black ; between this and the lower part of the
Iris

Iris, the light will catch very strong, but it must not be made too sudden, but be gently diffused round the Pupil till it is lost in shade. When the Eye-balls are sufficiently prepared, the shining speck must be made with a pure white *Crayon*, which should be first broken to a point, and then laid on firm ; but as it is possible they may be defective in neatness, they should be corrected with a pin, taking off the redundant parts, by which means they may be formed as neat as can be required.

THE difficulty, with respect to the Nose, is to preserve the lines properly determined, and at the same time so artfully blended into the Cheek, as to express it's projection, and yet no real line to be perceptible upon a close examination ; in some circumstances it should be quite blended with the cheek, which appears behind it, and determined entirely with a slight touch of red chalk. The shadow caused by the Nose is generally the darkest in the whole Face, partaking of no reflection from it's surrounding parts. Carmine and brown Oker, Carmine and black, and such brilliant *Crayons* will compose it best.

THE Student having before prepared the Lips with the strongest Lake and Carmine, &c. must, with these colours, make them compleatly correct, and, when finishing, introduce the strong Vermillions, but with great caution, as they
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are extremely predominant. This, if properly touched, will give the lips an appearance equal, if not superior, to those executed in Oils, notwithstanding the seeming superiority the latter has, by means of Glazing *, of which the former is entirely destitute.

WHEN the Student paints the Neck, he should avoid expressing the Muscles too strong in the stem, nor should the Bones appear too evident on the chest, as both have an unpleasant effect, denoting a violent agitation of the body, a circumstance seldom necessary to express in Portrait Painting. The most necessary part to be expressed, and which should ever be observed, (even in the most delicate subjects) is a strong marking just above the place where the Collar Bones unite, and if the Head is much thrown over the Shoulders, some notice should be taken of the large Muscle that rises from behind the Ear, and is inserted into the Pit between the Collar Bones. All inferior Muscles should be, in general, quite avoided. The Student will find this caution necessary, as most subjects, especially thin persons, have the Muscles of the Neck much more evident than would be judicious to imitate. As few Necks are too long, it may be necessary to give some addition to the stem, a fault on the

* The method with which Painters in Oils express transparency in the lips is, by painting them first with light Vermillion Tints, and, when dry, touching them over with pure Lake.

other side being quite unpardonable, nothing being more ungraceful than a short Neck. In colouring the Neck, let the Student preserve the stem of a pearly hue, and the light not so strong as on the chest. If any part of the Breast appears, it's transparency must also be expressed by pearly Tints, but the upper part of the chest should be coloured with beautiful Vermillions delicately blended with the other.

S E C T I O N IV.

O F D R A P E R Y.

PAINTING the Drapery is commonly thought to be a very inferior branch of the Art; this is, most certainly, a mistake. A very great Painter being asked what part of the Picture he thought most difficult to execute? answered, *the Drapery*. Whether we allow this to be absolutely true or not, we may venture to affirm, that it is a very difficult part to execute with taste; merely to give the effect of Silk, Sattin, or Cloth, &c. is not the point; this, the servile Copyist, by the mere dint of labour, may effect, and may even deceive

deceive the vulgar eye, so that the imitation may be taken for reality ; but to make the folds give grace and dignity to the figure, to cloath it uninfluenced by prejudice, fashion, or caprice, so as to bear the test of ages, requires the fullest exertion of true genius, and the study of a man's life : but it is not my design to say much on this copious subject, therefore I shall dismiss it with a few observations concerning the colouring and execution.

DARK blue, purple, black, pink, and all kind of red Draperies also, should be first tinged with Carmine, which will render the colours much more brilliant than any other method ; over this should be laid on the paper, the middle Teint, (a medium between the light and dark Teints, of which the Drapery is to be painted) except the dark masses of shadow, which should be laid on at first as deep as possible ; these, sweetened with the Finger, being destitute of the smaller folds, will exhibit a masterly breadth, which the lesser folds, when added, ought by no means to destroy. With the light and dark Teints, the smaller parts are next to be made with freedom, executing as much with the *Crayon* and as little with the finger as possible, in each fold touching the last stroke with the *Crayon*, which stroke the Finger must never touch. In the case of reflections, the simple touch of the *Crayon* will be too harsh, therefore, fingering will be necessary afterwards, as reflected lights are always more tender than those which are direct. With respect to

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reflections

reflections in general, they must always partake of the same colour as the object reflecting, but in the case of single figures, it may be useful to make some particular observations.

IN a blue Drapery, let the reflections be of a greenish cast ; in green Draperies, make them of a yellow tint ; in yellow, of an orange ; in orange, reflect a reddish cast ; in all reds, something of their own nature, but inclined to the yellow ; Black should have a reddish reflection ; the reflection of a reddish Teint will also present purples to the best advantage.

OF whatever colour the Drapery is, its reflection on the Face must partake thereof, otherwise the Picture will have but a gaudy effect.

LINEN, Lace, Fur, &c. should be touched spiritedly with the *Crayon*, fingering very little, except the latter ; and the last touches, even of this, like all other parts, should be executed by the *Crayon*, without sweetening with the Finger.

I HAVE contented myself with treating on the first principles of the Art of Painting only, which I hope will prove not altogether useless, because many judicious writers on the subject have not been so explicit concerning the Elements

ments of the Art, whose works, notwithstanding, merit the highest attention, and to whom I must recommend the Student for farther knowledge and instruction. The methods I have recommended, have been practised by the most celebrated *Crayon Painters*, whose Works have been held in public estimation; but the knowledge of, and ability to execute each separate part with brilliancy and truth, will be found very insufficient to constitute a compleat Painter, without his judgment enables him to unite them with each other, by correctness of drawing, propriety of light and shadow, and harmony of colouring. In order to accomplish this, the Student should carefully avoid finishing one part in particular, till he has properly considered the connection it is to have with the rest. The neglect of this is the principal reason why the Performances of indifferent Painters are so destitute of what is termed Breadth, so conspicuously beautiful in the Works of great Masters. It must be granted, that this observation relates more particularly to large compositions, where a diversity of figures requires such a judicious disposition, that each may assist in the combination of a kind of universal harmony; yet, even in Portrait Painting, the Student should be particularly attentive to observe this idea of Breadth, if he is desirous of acquiring that importance and dignity which constitutes excellence in Painting.

S E C T I O N V.

O F T H E M A T E R I A L S.

TH E perfection of the *Crayons* consists, in a great measure, in their softness, for it is impossible to execute a brilliant Picture with them if they are otherwise, on which account great care should be observed in the preparing them, to prevent their being hard.—In all compositions, Flake-white, and White-lead should be wholly rejected, because the slightest touch with either of these will unavoidably turn black.

THE usual objection to *Crayon Paintings* is, that they are subject to change, but whenever this happens, it is intirely owing to an injudicious use of the above-mentioned whites, which will stand only in Oils. To obviate the bad effects arising from the use of such *Crayons*, let the Student make use of common Whiting prepared in the following manner :

TAKE a large vessel of water, put the Whiting into it, and mix them well together ; let this stand about half a minute, then pour off the top into another vessel, and throw
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the gritty sediment away ; let what is prepared rest about a minute, and then pour it off as before, which will purify the Whiting and render it free from all dirt and grittiness.— When this is done, let the Whiting settle, and then pour the water from it ; after which, lay it on the Chalk to dry, and keep it for use, either for white *Crayons*, or the purpose of preparing Tints with other colours, for with this, all other Tints may be safely prepared. If the Student chuses to make *Crayons* of the Whiting immediately after it is washed, it is not necessary to dry it on the Chalk, for it may be mixed instantly with any other colour, which will save considerable trouble. All Colours of a heavy, or gritty nature, especially blue Verditer, must be purified by washing after this method.

THE Student must be provided with a large, flexible Pallet-knife, a large Stone and Muller to levigate the Colours, two or three large Pieces of Chalk to absorb the moisture from the Colours after they are levigated, a Piece of flat Glass to prevent the moisture from being absorbed too much, till the Colours are rolled into form, and Vessels for Water, Spirits, &c. as necessity and convenience shal direct.

REDS.

R E D S.

C A R M I N E A N D L A K E.

It is rather difficult to procure either good Carmine or good Lake. Good Carmine is inclined to the Vermillion Teint, and should be an impalpable powder, and good Lake to the Carmine Teint. The Carmine *Crayons* are prepared in the following manner.

As their texture is inclinable to hardness, instead of grinding and rolling them, take a sufficient quantity of Carmine, lay it upon the Grinding-stone, mix it with a levigating Knife with Spirits of Wine, till it becomes smooth and even ; yet the less friction produced by the knife the better. The Chalk-stone being ready, lay the Colour upon it to absorb the Spirit, but be careful that it is laid on in a proper shape for Painting. If it is levigated too thin, the *Crayons* will be too flat, and if too thick, it will occasion a waste of colour, by their adhering to the Pallet-knife ; but practice will render the proper degree of consistency familiar.

When thus made, if the Carmine *Crayons* should prove too hard, they must be reduced to an impalpable powder in a Mortar, and again mixed in the same manner till soft enough

enough for use, which will not be if the Carmine be ground by the Muller with any fluid.

THE simple Colour being prepared, the next step is to compose the different Tints by a mixture with Whiting; the proportion to be observed consisting of twenty gradations to one, which may be clearly understood by the following directions. Take some of the simple Colour, and levigate it with Spirits of Wine, adding about one part of washed Whiting to three parts of Carmine, of which, when properly incorporated, make two parcels. The next gradation should be composed of equal quantities of Carmine and Whiting, of which four *Crayons* may be made. The third composition should have one fourth Carmine, and three fourths Whiting, of this make six *Crayons*, which will be a good proportion with the rest. The last Tint should be made of Whiting, very faintly tinged with Carmine, of which make about eight *Crayons*, which will compleat the abovementioned proportion. As these compound Tints are levigated, they are to be laid immediately upon the Chalk that the moisture may be absorbed to the proper degree of dryness for forming into *Crayons*, which may be known by its losing the greatest part of its adhesive quality when taken into the hand: If the consistency is found to be right, it may be then laid upon the Glass, which having no pores will prevent the moisture from becoming too dry before it is convenient to form it into *Crayons*, otherwise
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the *Crayons* would be full of cracks and very brittle, which will be a great inconvenience when they are used in Painting.

N. B. Though these Teints made with Whiting may be rolled, yet the pure Carmine will not bear it, but must be left on the Chalk-stone till perfectly dry.

L A K E

Is a Colour very apt to be hard ; to prevent which the Student must observe the following particulars :

TAKE about half the quantity of Lake intended for the *Crayons*, and grind it very fine with Spirits of Wine ; let it dry, and then pulverize it, which is easily done if the Lake is good ; then take the other half, and grind it with Spirits, after which mix it with the pulverised Lake, and lay it out directly in *Crayons* on the Chalk. The Colour will not bear rolling. The simple Colour being thus prepared, proceed with the compound *Crayons*, as directed before, and in the same degrees of gradation as the Carmine Teints. If these should prove too hard when made, let them be again pulverized and treated as the Carmine.

VERMILLION, OR NATIVE CINABAR.

THE best is inclined to the Carmine Teint. To prepare this Colour mix it on the Stone with soft Water or Spirits, after which it may be rolled into *Crayons*. It is sometimes, indeed, inclined to be so very soft as to return again to Powder, and cannot be held in the Fingers, which may be remedied by mixing it up with thin Water-gruel well strained, which will give sufficient cohesion. The different Teints are produced by a mixture of the simple Colour with Whiting, according to the proportions already given.

B L U E S.

P R U S S I A N B L U E

Is a Colour very apt to bind, and is rendered soft with more difficulty than Carmine and Lake. The same method of preparation is to be followed with this as directed with respect to Lake, only it is necessary to grind a larger quantity of the pure Colour, as it is chiefly used for painting Draperies. The different Teints may be made according to necessity, or the fancy of the Painter.

B L U E V E R D I T E R

Is a colour naturally gritty, and therefore it is necessary to wash it well. Its particles are so coarse as to require some

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binding

binding matter to unite them, otherwise the *Crayons* will never adhere together. To accomplish this, take a quantity sufficient to form two or three *Crayons*, to which add a piece of flacked Plaister of *Paris* about the size of a pea; mix these well together, and form the *Crayons* upon the Chalk. This Blue is extremely brilliant, and will be of great use in heightening Draperies, &c. The Tints must be formed with Whiting as directed in the former instances, and are highly serviceable for painting flesh, to produce those pearly Tints so beautiful in *Crayon Pictures*. It is not necessary to mix the compounds with spirits, as clear water will be sufficient.

G R E E N S.

BRILLIANT GREENS are produced with great difficulty, which may be procured of those who make it their business to prepare them, yet the following compositions will be found useful * : Take yellow Oker, and after grinding it

* These brilliant *Crayons* will be necessary for the Student to compleat his set with, of which he will find great want both in the browns and deep reds, as well as in the greens; but in general he should be careful what white or light *Crayons* he uses, that they are not compounded, by the Maker, with Flake-white, a trial may be made of one of them thus: Bruise the *Crayon* to a powder between the finger and thumb, and mix it with an equal quantity of charcoal-dust, put this into a crucible, which must be placed in a fierce fire, till the charcoal-dust is consumed, and if the *Crayon* be made with Flake-white the lead will return to its original metallic state, consequently these light *Crayons* are not fit for use in this climate, as the least damp will make them turn black, yet notwithstanding the dark colours will be perfectly good, and may be used without danger.

with

with spirits, mix it with the powder of Prussian blue, then temper it with a Knife, and lay the *Crayons* on the Chalk, without rolling them: Besides this, use King's yellow mixed with Prussian blue, brown Oker and Prussian blue *. The *Crayons* made of these last may be rolled. Various Tints may be produced by these colours, according to fancy or necessity; some to partake more of the blue, and others of the yellow.

Y E L L O W S.

K I N G ' s - Y E L L O W

Is the most useful and the most brilliant, levigated with Spirits of Wine, and compose the different Tints as before directed. Yellow Oker and Naples yellow ground with spirits will make useful *Crayons*.

O R A N G E

Is produced with King's-yellow and Vermillion ground together with spirits, and the Tints formed as in other cases, but no great quantity of them is required.

B R O W N S.

C U L L E N S - E A R T H

Is a fine dark brown. After six or eight of the simple *Crayons* are prepared, several rich compound Tints may be

* Roman Oker and Prussian Blue mixed in different proportions will be useful.

produced

produced from it, by a mixture with Carmine, in various degrees ; Black, Carmine, and this colour, mixed together, make useful Tints for painting Hair ; several gradations may be produced from each of these by a mixture with Whiting. Roman, and brown Oker are excellent colours, either simple or compounded with Carmine. Whiting tinged, in several degrees, with either of these, will prove very serviceable in painting ; common Sea-coal ground and mixed with Carmine is a fine brown.

U M B E R

MAY be treated in just the same manner, only it is necessary to levigate it with Spirits of Wine.

P U R P L E S.

PRUSSIAN BLUE ground with spirits, and mixed with pulverized Lake, will produce a good Purple. Carmine thus mixed with Prussian blue will produce a purple something different from the former. Various Tints may be made from either of these compounds by a mixture with Whiting.

B L A C K.

B L A C K.

L A M P - B L A C K.

Is the only full black that can be used with safety, as all others are subject to mildew; but as good lamp-black is very scarce, the Student will, perhaps, find it most expedient to make it himself, the process of which is as follows:

PROVIDE a tin cone, fix it over a lamp at such a height that the flame may just reach the cone for the soot to gather within it. When a sufficient quantity is collected, take it out, and burn all the grease from it in a crucible. It must then be ground with spirits and laid on the chalk to absorb the moisture. Various grey Tints may be formed from this by a mixture with Whiting, as mentioned in former instances. Black Chalk, ground, is a very good blue Black.

CINABAR mixed with Carmine.—This is a composition of great use, and Tints made from this with Whiting will be found very serviceable.

CARMINE and black is another good compound, of which five or six gradations should be made, some partaking more of the black, and others having the Carmine most predominant, besides several Tints by a mixture with Whiting.

CINABAR

CINABAR and black is also a very useful compound, from which several different Tints should be made.

PRUSSIAN BLUE and black is another good compound, and will be found of singular service in painting Draperies.

It is impossible to lay down rules for the forming every Tint necessary in composing a set of *Crayons*, there being many accidental compositions, entirely dependant on fancy and opinion.—The Student should make it a rule to save the leavings of his colours, for of these he may form various Tints, which will occasionally be useful.

N. B. THE Cologn or Cullen's-earth, yellow Oker, brown Oker, Roman Oker, Naples Yellow, Umber, Black Chalk, and Sea-Coal Dust, are all subject to throw out a white kind of salt, which will injure the Picture, if the following method of treating them be not strictly observed: Grind them extremely fine with water, and separately put them into a large glazed vessel, filled with BOILING Water. After the colour has been well stirred, leave it to precipitate; then pour off the water, which will take away the salts, and leave the colour excellently prepared for making *Crayons*, after it has been dried on the Chalk-stone, and pulverised.

SECTION VI.

OF ROLLING THE CRAYONS, AND DISPOSING THEM FOR PAINTING.

THE different compositions of colours must be cut into a proper magnitude after they are prepared, in order to be rolled into Pastils for the convenience of using them. Each *Crayon* should be formed in the left hand with the ball of the right, first formed cylindrically, and then tapered at each end.—If the composition is too dry, dip the Finger in water, if too wet the composition must be laid upon the Chalk again to absorb more of the moisture. The *Crayons* should be rolled as quick as possible; and when finished, must be laid upon the Chalk again, to absorb all remaining moisture. After the gradation of Tints from one colour are formed, the Chalk and the Grinding-stone should be well scraped and cleansed with water before it is used for another colour.

WHEN the set of *Crayons* is compleated according to the rules prescribed, they should be arranged in classes for the convenience of painting with them.—Some thin drawers, divided into a number of partitions is the most convenient method of disposing them properly. The *Crayons* should be deposited according to the several gradations of light. The bottom of the partitions must be covered with bran, as a
bed

bed for the colours, because it not only preserves them clean, but prevents their breaking.

THE box made use of when the Student paints, should be about a foot square, with nine partitions. In the upper corner, on the left hand, (supposing the box to be in the lap when he paints) let him place the black and grey *Crayons*, those being the most seldom used ; in the second partition, the blues ; in the third, the greens and browns ; in the first partition on the left hand of the second row, the Carmines, Lakes, Vermillions, and all deep reds ; the yellows and orange in the middle, and the pearly Tints next ; and as these last are of a very delicate nature, they must be kept very clean, that the gradations of colour may be easily distinguished : In the lowest row, let the first partition contain a piece of fine linen rag to wipe the *Crayons* with while they are using ; the second, all the pure Lake and Vermillion Tints ; and the other partition may contain those Tints, which, from their complex nature, cannot be classed with any of the former.

F I N I S.



added: [8] + 52 pp. end